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Arts

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CLASSICAL MUSIC
VISUAL ARTS

"Sunflowers and Blue Pitcher"

"September Blossoms"

ANN LYNE PHOTOS

Artist looks back over 5 decades

Former Queens student talks about her career and time in Charlotte

By Robin Edgar
Special to the Observer

A former art student at Queens College (now Queens University), Ann Lyne had her work introduced in an exhibition at the Mint Museum of Art in Charlotte in 1957. Fifty years and over 40 exhibitions later, her work returns to Charlotte in the "Interiors" Exhibition that runs through April 27 at Hodges Taylor Gallery. Here is an edited version of a recent interview.

Lyne in 1985

Q. *What brought you to Charlotte?*

I was born in Richmond, Va. in 1937, but after I graduated high school my father took a position in the Southern Pines area. I studied for about three years at Queens College before moving back to Virginia. My instructor, Dean Gebhardt, took one of my still-life oil paintings to the juried show at the Mint in 1957.

Q. *You received The Certificate of Distinction from Thomas Messner, director of The Guggenheim Museum, in 1963. What other honors mean the most to you?*

My biggest accomplishment was completing my master of fine arts degree at American University in Washington, D.C., in 1979 (I had three daughters at that time).

Q. *What are your most popular pieces?*

I have had to depend on my art since 1975, when I divorced and had three children to take care of. My big still-life paintings have always sold well. My drawings of chamber music and opera also do well. The (equestrian) paintings and drawings I did at the Breeder's Cup at Keeneland Racetrack in Kentucky were exhibited at the Kentucky Derby Museum in 1997.

Q. *With three children to raise, did you ever take a break?*

I have continued to paint. I love my job. It does not get easier because each new thing you do has its own challenge.

Q. *After five decades as an exhibiting artist, how would you describe your style?*

I do not think that is important as long as the work is hon est. (A longtime mentor) said you had no business paying attention to things you did not care about in your painting. That comment led me to paint from life ... live performances of the opera, ballet, chamber music.

Q. *Why do you use different planes of patterns, like wallpaper and faux finish?*

Using lace or printed cloth or different fabrics are wonderful ways to approach spatial composition ... It's an excuse to fill up the negative space with something beautiful.

I was taught early on in art school that, to paint intuitively, your work needs to have something with a mystery about it, something intangible. I deliberately never studied color theory because you have to feel what you are doing instead of intellectualizing it to death.

Q. *Describe your studio.*

My studio is a white, mostly empty 30-by-50 room with track lights and a wooden floor. The whole studio is in perfect order because I require that to let myself loose to paint. My favorite piece of furniture is a large glass pallet about 2 feet by 4 feet that I keep on a table with castors so I can move it around.

Q. *What is your routine?*

I work five days a week, sometimes six, for between two and five hours a day.

Q. *What is next?*

Tomorrow and next week's work. I am pleased with my life.

PREVIEW

Interiors

Still-life paintings by Ann Lyne; analytical line and space images by Cheryl Goldsleger; and color photographs by Elizabeth Matheson.

WHEN: Through April 27: Tuesday through Friday, 11 a.m.-5 p.m., Saturdays 11 a.m.-3 p.m. and by appointment.
WHERE: Hodges Taylor Gallery, TransAmerica Building, 401 N. Tryon Street. The parking entrance is off 7th Street between Tryon and Church streets. Park on level P2.
DETAILS: 704-334-3799 or www.hodgestaylor.com.

The Skinny on Art

RICHARD MASCHAL

At Duke, a rare chance to see a Spanish master

I've got a new artistic hero: Diego Velazquez.

I saw a single work of his last year at "Louvre Atlanta" at the High Museum. I couldn't stop looking at his portrait of a young princess.

Last month, I visited the Guggenheim Museum in New York City to see "El Greco to Picasso: Time, Truth and History," a range of Spanish painting.

What a pleasure to compare the work of Velazquez, the 17th century master, with Goya, 18th and 19th centuries, and Picasso of the 20th.

The three painted similar subjects – portraits of women, military men. Picasso liked to riff on the style of his great predecessor. Always, Velazquez's vision and vigorous brushwork stood out.

Given these experiences, I was excited to learn of an exhibit coming to Duke University's Nasher Museum in 2008.

"El Greco to Velazquez: Art During the Reign of Philip III" will run Aug. 21 to Nov. 9, 2008.

Here will be a rare chance hereabouts to see Spanish art. The show will bookend late El Greco with early Velazquez, including about 120 paintings, sculptures and decorative art pieces.

On view will be lesser-known Spanish, Italian and Flemish artists who worked during the period 1598-1621.

The Nasher joins with high-class company, partnering with the Museum of Fine Arts in Boston.

Loans of art will come from the Metropolitan Museum of Art in New York, the Prado in Madrid and the Louvre in Paris and the National Gallery of Art in Washington, D.C., gathering work rarely seen together.

Definitely an exhibit worth great anticipation.

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